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All the energies of the Art Department will be directed to the doing of work needed by the community. The work may be classified as below:

1. As indicated, the decoration of this and other schools with illustrative pictures, statuettes, and panels modeled in relief and colored. There is a great want of effective and appropriate pictures for the use of schools, and it is thought that as the teachers and pupils know their own most intimate needs, such pictures might best originate with themselves.

Suggested subjects — for use in the kindergarten and first grades. *a.* The rooms of a house; kitchen, dining-room, drawing-room, library, nursery, bedroom, bathroom. *b.* Animals: Cats, kittens, dogs, hens, chickens, etc. (the more familiar animals), and perhaps a few of the most impressive of the strange ones. *c.* Illustration of fairy tales.

The story of Ulysses told in five pictures for the use of the Fourth Grade: these to be done in silhouette much in the manner of the Greek vase paintings.

2. Increasing the collection of materials in the school.

3. Making of pictures, models, and art objects of every kind to be handed over to the students of the Pedagogic School on their leaving us, as a nucleus for their own future collections. This, which has already been done in an intermittent way, is to be regulated and become part of the ordinary business of the school.

4. Making of presents for parents and others.

NOTE.—The students will carry sketch-books with them through the various departments of school, to the museum, in the park, and streets: (1) to make memoranda of subjects for their art as they are suggested in the different classes; (2) to seize their inspirations as they come, and (3) to capture the life in motion about them.

Speech, Oral Reading, and Dramatic Art

Martha Fleming

The work begun in October will be continued along the lines indicated, and every effort made to increase the power of clear, easy, forceful speech, and to make the children feel at home while speaking to their class or to the whole school.

In the primary grades it is suggested that if the children tell again the stories told to them last month it will help to bring about this result. Children love to hear the same story over and over again, and they will listen attentively and sympathetically to each other.

The responsibility thus thrown upon them will give practice in the use of language and add to their vocabulary, for they unconsciously use the words which were used by the author or teacher. Work

of any kind done by an individual or by a group may be explained or reported in the same way. We have now the natural conditions for free expression: the school has resolved itself into speaker and audience, an ideal arrangement for cultivating power in speech. The effort of the speaker, to interest and hold his audience will develop skill in the use of his voice and body and tend to increase his personal power. When a story admits of dramatization, and the interest demands this mode of expression as the one which, through the personality of the actors, will make most real, most alive, the loved heroes of story, history, myth, and romance, opportunity will be given for the full realizations of these ideals.

A dramatization should come at the end of the month as a summing up of all the experiences on a given subject. Dramatic art appeals to the eye and to the ear. It is a succession of related pictures which unifies all that may have been expressed in part by other modes of expression.

The children's natural love for rhythm, and for beauty and harmony of sound, calls emphatically for the poetic form of literature. Mere prose facts deaden and depress both body and spirit; the dance, music, art, and poetry bring into the highest action body, brain, and heart, and stimulate the whole being; therefore they should be put into the real life of the children, and made a living part of every day's work. For this reason a beautiful poem, related either to the subjects of study or to some other interest in the life of the children, has been selected for this month. Others will be added as the work and interest of the children may suggest.

Thanksgiving and the preparation for it will occupy much of the children's thought in November. The harvest feast is an old institution, and its origin and the manner of its celebration at different periods and among different peoples is a fruitful subject of study and an appropriate one for dramatic treatment. On Thanksgiving Day the result of this study will be presented by groups in historic costume, accompanied by music and poetry.

The whole school, academic and pedagogic, will take part in the Thanksgiving celebration.

In connection with the French Department and the Cooking Department, a little Thanksgiving dinner, which will combine French Dramatic Art and cooking, will be given. A French menu will be served. The waiters will speak only French. The company will be entertained by French songs, stories, and fables. A

little play also will be given, for the purpose of cultivating courtesy and graciousness of manner.

The work in this department will reinforce the work done in Physical Training by constantly demanding deep, full breathing in voice production, and correct positions in sitting, whether studying, writing, drawing, or painting, also by insisting that each student shall carry the body erect and well poised when standing or moving about. Physical training loses its function if the energy used in exercise does not result in correct habits in these fundamental actions. Constantly repeated action soon sinks into the automatic, and trivial causes will often induce serious and destructive habits.

The highest form of physical culture is the natural response of the body to thought. By muscular action it is constantly revealing predominating thoughts and emotions. Every bearing, attitude, and inflection, every bit of muscular relaxation and contraction, is the expression of some thought or condition of the being. The habit of inhibiting this expression, to which much school life tends, only turns the roused energy into another channel, and the body truthfully records this inhibition.

The work in the Pedagogic class will much of it be directed towards breaking this habit. If fear of ourselves or of others is in possession of our souls it is also in possession of our bodies, and controls every muscular action and every tone of the voice. Often new environment acts to produce fear, or it may come from lack of practice in self-expression. We shall, therefore, begin at once to read aloud to the class, to tell stories related to subjects of study, and to commit to memory and recite some of the literature used in the grades.

The only way to overcome self-con-

sciousness is to think so clearly and feel so deeply that there is no room for fear or other thought of self, and expression becomes a necessity and a delight.

For the special work in each grade, see the grade outlines.

Suggestions to Teachers

The outlines for the different grades this month allow for much supplementary reading.

Reading for study should as a rule be done silently. There is danger of calling for too much oral reading.

Reading is thinking by means of the written or printed page. Oral reading is the expression of thought and emotion.

In so-called sight-reading for children the words should be those readily recognized and functioned. The sentences should be short and the thought and emotion within such easy grasp that the reader can give his energies to expression.

Do not put a book into the hands of children and ask them to read orally at sight a bit of history, a scientific observation, or a story that you could not read without study.

Two motives govern the desire to read aloud; first, the desire to share with others what one possesses; second, the necessity for expression as an outlet for aroused energy.

Do not call for oral reading until the children have something to tell. Ideal conditions for oral reading are one book, a reader, an audience, and interesting material.

Do not lose the children's point of view in reading. They read because of their interest in the story, and are impatient of interruptions. "I don't see," said one little girl, "what our teacher meant. We were so interested in that story we could hardly keep our seats, and she kept stopping us and asking us questions, and making us do it over and over again until

we just *couldn't* stand it. I don't want to go to that school any more."

Do not allow a child who is reading orally to struggle with the pronunciation of a word. Help him incidentally; keep him unconscious of his difficulty. The book means to many children only a struggle with words, and oral reading word-calling. They image only words, and there is no room for the thoughts and emotions of which words are the signs.

Do not drill upon words or phonics in close connection with oral reading, lest the child's mind be distracted from the thought. The whole energy of both teacher and class should be directed towards one end—the securing of vivid images and adequate expression.

Do not call upon one child to criticise another's reading, or ask him what is wrong with it, or how he would read it; the interest should be so intense that the impulse of every child is to express his own images, not to criticise others. Call for reading from the different children. The class will unconsciously note differences and select the most truthful interpretation of the text.

Cultivate a habit of independent study of the text.

Do not ask the children how they would read this line or that stanza; let them read and judge from their expression what images they have. If they are not appropriate and full, stimulate to better imaging by questions, by pictures, by stories, and then call for expression when the emotion is at its height.

Do not analyze a selection until the life is all taken out of it. Allow only such discussions and analysis as will make the images vivid. View the selection as a whole. Strike for the great central thought; this includes the lesser.

Do not speak to the children of empha-

sis, pause, or inflection. Technique comes through doing.

Have the courage to accept genuine expression, no matter how crude it is.

The record of work is the child himself.

How does he think? How does he carry himself? How does he use his body in expression? How does he use his voice?

How does he speak? How does this mode of expression react upon him?

The Motherless Turkeys

The white turkey was dead! The white turkey was dead!

How the news through the barnyard went flying!

Of a mother bereft, four little turkeys were left,

And their case for assistance was crying.

E'en the peacock respectfully folded his tail,

As a suitable symbol of sorrow,

And his plainer wife said, "Now the old bird is dead,

Who will tend her poor chicks on the morrow?

And when evening around them comes dreary and chill,

Who above them will watchfully hover?"

"Two each night I will tuck 'neath my wings," said the duck,

"Though eight of my own I must cover!"

"I have so much to do! For the bugs and the worms in the garden,
'tis tiresome pickin';

I have nothing to spare—for my own I must care," said the hen with
one chicken.

"How I wish," said the goose, "I could be of some use,

For my heart is with love over-brimming;

The next morning that's fine, they shall go out with my nine

Little yellow-backed goslings, out swimming!"

"I will do what I can," the old dorking put in,

"Though I have ten of my own that are only half grown,

And a great deal of trouble to see to,

But those poor little things, they are all heads and wings,

And their bones through their feathers are stickin'!"

"Very hard it may be, but don't come to me!"

Said the hen with one chicken.

"Half my care, I suppose, nobody knows—

I'm the most overburdened of mothers!

They must learn, little elves, to scratch for themselves,

And not seek to depend upon others."

She went by with a cluck, and the goose and the duck

Exclaimed in surprise, "Well, I never!"

—MARIAN DOUGLASS.